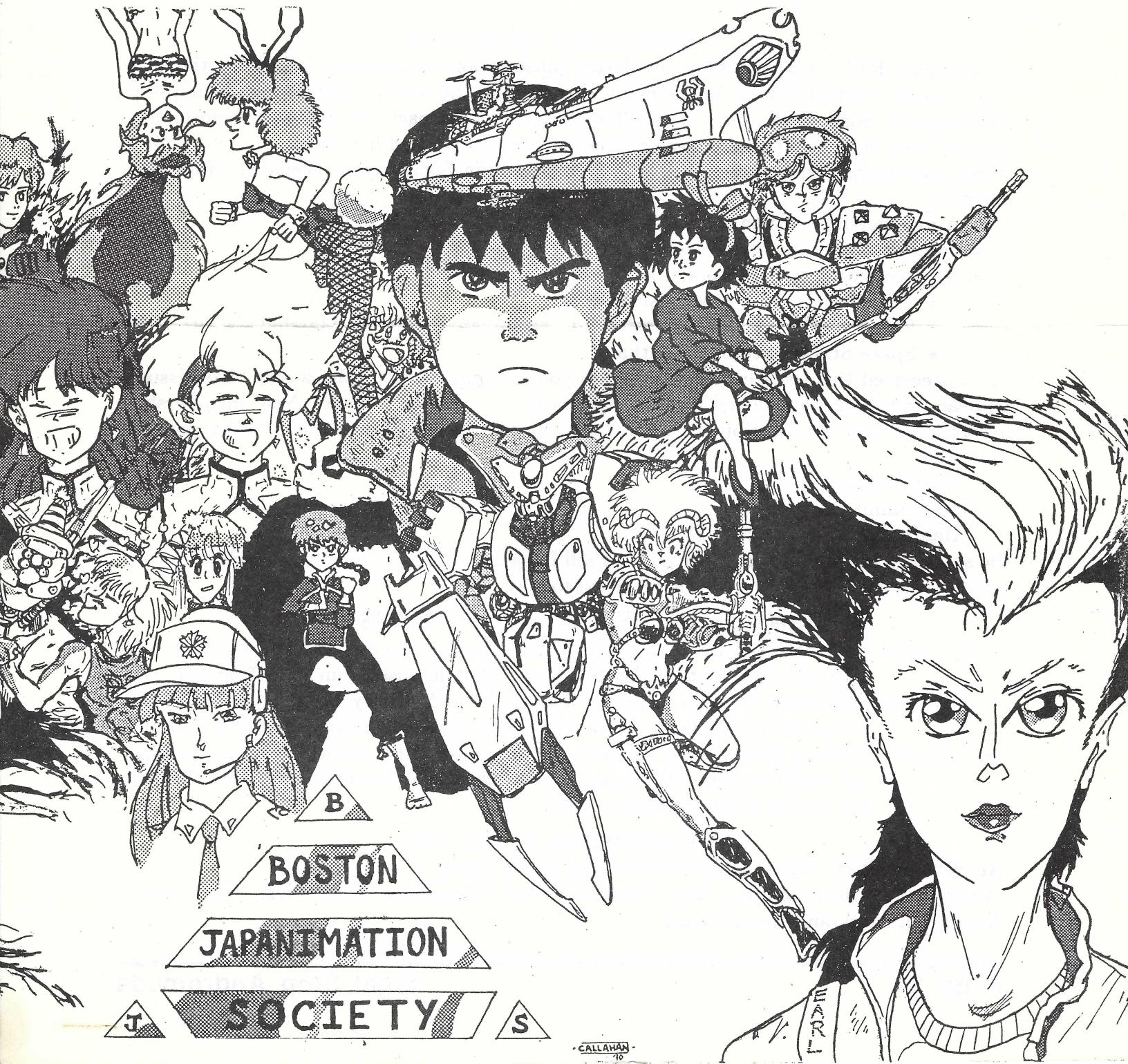


Final Stop Andromeda

November/December 1990

ISSUE 39

The bi-monthly newsletter of the Boston Japanimation Society



BOSTON

JAPANIMATION

SOCIETY

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Final Stop Andromeda

Final Stop Andromeda is the bi-monthly newsletter put out by the Boston Japanimation Society, a non-profit cultural organization devoted to the appreciation of Japanese Animation. Our current officers are:

Paul Burgholzer Media Coordinator/Newsletter Editor

Marianne Popa Social Coordinator/Public Relations

Dave Irish Roadtrip Coordinator

Brian Yelverton Convention Coordinator

Membership Information

The annual BJS 1 year-six issue newsletter subscription fee is seven dollars for the U.S. and Canada, and 14 dollars for members elsewhere in the world. Only U.S. currency will be accepted. Some back issues are available for one dollar each. If you need them mailed to you there is an additional charge of 1 dollar for postage and handling.

With your membership with the Boston Japanimation Society you receive the following benefits:

- A membership card to impress your friends with
- Free Classifieds in the newsletter
- Discounts on merchandise at the following locations
 - Outer Limits, 457 Moody st., Waltham
 - Bop City Comics, 80 Worcester Rd., Framingham (Rt. 9— Marshal's Mall)
 - Space Station Studios, Waltham.

If you received this issue in the mail, check your mailing label. If the words "Last Issue" appear under your membership, then this really is your last issue! New membership information and subscription renewals should be sent as a check or money order payable to:

Paul Burgholzer
48 Summit St.
Halifax, Massachusetts 02338

Be sure that the payment is made out to Paul Burgholzer, not to BJS. Any check or money order made out incorrectly will be returned to you.

Directions to BJS meetings at U.MASS Boston

By Train: Take the Red line to JFK/U-MASS station. Free shuttle buses there will take you directly to UMASS Boston. Shuttle busses run until 5:30 pm.

By Car: Take route 3 (a.k.a route 93) To exit 15 to Morrissey Blvd. where U-MASS is located; across from the Boston Globe Building, next to the JFK Library.

At U-MASS: Walk or drive to the Wheatly building (No. 010). At present our meetings are held in room 041. (past the elevators and vending machines, through the double doors, straight ahead.)

Contributors to this issue

Artwork by: Rich Miller, Mike Callahan and Kevin Leahy

Other Stuff: Dave Moisen, Burt Choinski, Paul Burgholzer, Rich Pieri, the Dayton Animation Club, and Kevin Leahy.

Video Schedule for Saturday, November 10th 1990

Its catch-up month! Come see the films we tried and failed to show this year. Films will include: *Dancougar*, *Go-Nagai Robot Team-up* and a few other nasties! Maybe even a couple of episodes of *Aura Battler Dunbine* so dig out those old *Animags*!

Video Schedule for Saturday, December 8th 1990

It's All-American month! This meeting ONLY we will be showing rare and hillarious flicks that you will probably never see anywhere else. Items will include: *Tex Avery*, *Allegro Non Tropo* and the cult favorite, *Bugs Bunny Vs. Hitler*!

Sub missions:

'Andromeda needs submissions from its members. The size and quality of the newsletter depends on you. We can accept any anime-related art or articles. So if you like this new format rush your submission to Paul Burgholzer, 48 Summit St. Halifax, Ma. 02338.

Dear BJS:

Howdy Folks, and welcome to 'Andromeda 39! Well, what do you think? Is this newsletter nifty or what?

This new format means a few things, such as:

- 1) With the standard size sheets, printing costs will be reduced slightly. This will help to stave off any price hikes and will make it easier for me to assemble the newsletter. Due to incompatabilities, I was forced to guess as to the format when I typed the thing out. This will create much more organization and structure.
- 2) Now that I am using a 2 page/sheet format, I can add one page to the newsletter without adding 4. I will not bore you with details, but this means I can print your art or article you submitted to me X-months ago and haven't see any sign of. Certain size stuff didn't fit on the old format no matter what I did to them, so if you feel frustrated over not seeing your stuff, please hang in there, it is only a matter of time. Rest assured, I NEVER loose or throw away anything!
- 3) Also, I have streamlined and simplified the production. Since there are now fewer steps involved in production, there is less chance for an oversight and better chances for a met deadline (or in the words of a famous engineer "The more complicated they make the plumbing, the easier it is to plug the drain"). Believe me, nobody suffers more than I when 'Andromeda comes out late or in inferior form, I take it very personally when a piece of work with my name on it doesn't come up to specs. And as those who work with me will testify, I am making every attempt to solve the situation once and for all. Which reminds me: If you are moving or have a summer address, LET ME KNOW! I have a stack knee-high of returned newsletter that read "Receiver Unknown-Return to sender." So if this message applies to you, just let me know and I will get you all of your back-issues as well as update your address.
- 4) I have high hopes for this newsletter. I have invested hundreds of hours, countless tears and nights of frustration, a fair sum of my own money into 'Andromeda. It hasn't always come out so well, but at least I've tried. Furthermore, I have been blessed by some genuinely wonderfull souls, without whom I would have packed it in long ago. So let us give a big thanx to Rich Pieri, Brian Yelverton, Dave Irish, Marianne Popa, Rev. Mike Horne, Halliday Piel, Dan Martin, my family and all those who ever submitted anything to 'Andromeda and anyone who ever bothered to read it.

Vampire Princess Miyu.

Thanks to: Samson Webster, Rick Martin
and the Dayton Anime Club.

In the past, the gods and demons were one and the same, trapped within the deep recesses of our subconsciousness. The time has come for the demons to arise from their dormancy and when the gates to the unseen world open, they will step through.

Chapter 3: Fragile Armor.

It is Winter in Kyoto. The snow falls outside a temple where Himiko is walking nearby. Miyu suddenly appears and appeals to Himiko for help. She tells Himiko that Ravia has been trapped and that she must free him. Himiko tells Miyu that she will help only if Miyu tells her all she knows about the greater deamons.

Later, Miyu and Himiko confront a giant suit of armor which was appeared in a near-by wood. The suit speaks to Miyu telling her that it is a "shinma" demon lord and that it will destroy Miyu for turning agaist them. But before it can try, Himiko drives it off with an exorcism. A strange red cloaked figure goads the armor for letting a "mear human" turn it from its goal. The Armor and the cloaked figure plot their next move.

At the temple, Miyu and Himiko examine Ravia's mask which is embedded in a wall. Miyu says that Ravia is her friend and that they must free him. Himiko asks Miyu: "Wherre do you come from and where are you going?"

"I don't know..." says Miyu.

Later, the armor is tested by the red cloak, it has the power to eradicate and entire building.

The mist floats over the ocean waves toward the shore where a young girl waits. A voice echoes in the mist, "Do not be afraid. I only want a little of you life."

Miyu tells Himiko, "when I heard the sounds of the ocean, I met Ravia."

"Don't be afraid," says a figure in the mist. The man touches the young girl and he begins to drain the girls blood through his pulsing hand. "I have come to make you a princess," says the figure, "I have come from beyond the ocean. Long ago, we were here, in front of the sea... your body will remember."

The girl forces herself onto the figure and says to him "give me your blood."

"That was the first time I ever took blood as a vampire," Miyu tells Himiko. She says that because Ravia couldn't bring himself to kill her, therefore the other demons decreed that he should never show his face again. And now Ravia must now wear the metal mask forever.

From then on, Ravia was Miyu's guardian and her only friend. She once again implores Himiko to help her, as only together can they free him and destroy the demon lord who trapped him there. Miyu shows Himiko a old newspaper clip with a picture of the armor and says "it looks him, doesn't it?"

The next day, Himiko sets off to find the suit of armor that was shown in the newpsater article. She can't figure out why she is helping Miyu, she only knows that she should. She goes door to door trying to find the owner of the armor. Finally, she tracks the owner of the armor to a specific house in a village. But now, the house is burnt to rubble. A police officer tells her that the couple who lived ther committed suicide together a month ago.

On the train back to town, Himiko is confronted by a red robed figure. He shows her a picture of a suit fo armor and asks her if she's "...looking for this?" Himiko and the figure leave the train. Ther figure askers her if a young girl asked her to find the armor. Himiko begins to suspect Something. The armor then appears and Himiko begins to cast a spell of turning but is stopped by the figure. Then Miyu arrives.

Miyu accuses the red robed figure, the Damon Earl, of casting the spell of binding on Ravia. Himiko, meanwhile, realizes that Miyu has used her to draw the Earl into the open. Miyu commands the Earl to release Ravia, but he claims that Ravia is his. Ther Earl says that if Miyu defeats the armor, she can have Ravia for herself. The Earl sends the armor to kill Miyu, but she tells the armor that he's not really a demon; he's a human soul which is being used by the Earl. He's really the spirits of the dead couple which committed suicide in the flames of their burning house. The armor collapses and the Demon Earl attacks Miyu himself. Miyu attacks the Earl with her "soulfires" and Ravia is released. As Earl is burning he asks Ravia, "Why?" Ravia answers, "Don't you understand this young girl's pain?" The Earl is consumed by the flames.

The armor then attacks Miyu but Ravia saves her. Miyu once again reminds it that is was once human and that the Earl used it to capture Ravia. The armor denies this and rampages through the village until it is attacked by the local police and mortally damaged.

As the armor falls to the ground it cries out "I am human!" The cry floats out, seeming to last forever in the winter night.

Himiko asks Miyu why she let the armor die.

"I will not forgive those who forget love..." says Miyu as she fades away into the snowy night.

End, Chapter 3. Next issue: Chapter 4.

Comparing Japanimation to Science Fiction: Part 6

By Dave Moisen.

Whether you call it post apocalyptic, post nuclear, or post WW III, the post apocalyptic film genre is one of the most popular in Japan. These films play upon their fear of nuclear destruction (Hiroshima and Nagasaki), as well as their older fear of earthquakes and other natural disasters (like the devastating Tokyo earthquake of 1924).

One of the most well-known examples of the genre (aside from *sl Nausicaä*, itself a beautiful example) is *Fist of the North Star*. (TV series 1984; Film 1987), written and drawn by Buronson and Tetsuo Hara. Set in the nuclear wastelands of the 1990's, it's a volatile tale of love, mysticism, destiny and revenge.

2,000 years before, a secret martial art, Hokuto Shinken (North Star God-fist) was invented in China. Its practitioners were able to destroy an enemy from within, making his head or body explode! Because of its power, it is only passed from father to son. Kenshiro is the latest heir to the art.

Kenshiro wanders from village to village, working for food, with his two companions, Bat, a child-thief, and Lin, a young girl who was attracted to Ken after he rescued her from the Zeed gang. (In a bow to Christian mysticism, the leader of the Zeeds "Z-666" tattooed on his head). Along the way, he fights various thugs and villains, including Spade, The Colonel, and the immense Heart. But Kenshiro's strongest foe is Shin.

Shin is the master of Nanto Sei Ken ("Southern Cross Fist"). Disciples of this art can slice through the body from the outside, in direct opposition to Hokuto Shinken. However, ancient laws forbid members of the two arts from fighting one another. Shin breaks these laws to take Yuria, Kenshiro's lover. Since then, Kenshiro has been searching for her, battling towards a final confrontation with Shin.

The movie version is condensed from the manga and the TV series. As in the manga, it is bigger than life. Kenshiro's enemies tower over him, and blood flies everywhere when he defeats them; the film is graphically violent, while the series is less so. Also, characters are less developed in the film than in the series.

I have mixed feelings about *Fist of the North Star* in general. Although it features a strong hero, and a dynamic, volatile story, the settings aren't up to *Mad Max*; there are no Bartertowns, Thunderdomes (can you imagine Kenshiro playing a round or two!?) or refinery fortresses; no Auntie Entities, Master Blasters, or Great Humongi. The settings and

backgrounds could have been much better developed.

Another post apocalyptic film of note is *Grey: Digital Target* (1987), based on Tagami's manga series. In the future, the giant computer Mama killed off most of Earth's population, and divided the survivors into two classes: People and Citizens. People live in poverty, while Citizens live in luxury in the City.

The only way for ordinary people to become Citizens is to become Troopers. Unfortunately, very few Troopers survive to become Citizens. The story follows one such trooper: Grey, and embittered, cynical man who became a trooper to avenge the death of his girlfriend, Lips, also a trooper. He is determined to survive no matter what – but on his own terms; he doesn't follow "stupid orders" from his superiors or anyone else.

Tagami's original story was inspired by Harlan Ellison's *I Have no Mouth and I Must Scream*; this was about a computer that was given consciousness, but no means of expressing itself. It became angry and took its revenge on humanity. Similarly, Big Mama decided that the human race wanted to become extinct—and carried out that decision.

The film is somewhat different from the manga, though. In the comic, Nova is killed during their first encounter with Nagoshi; in the film, Nova lives to the end. The character of Robert J. Dimitri the cyborg "halfling" who helps Grey, was expanded. Certain battle scenes were eliminated, and the film ended just as Grey and Nova were about to reach the City; a big departure from the manga storyline.

Despite these changes, *Grey: Digital Target* is well produced and well animated—it's a very good adaptation, apart from the ending.

The latest and most impressive entry into this genre is Katsuhiro Otomo's *Akira* (1988). In 1992, Tokyo was destroyed by a "new type" of bomb; the story begins 38 years in 2030, after Tokyo is rebuilt.

Two bikers, Kaneda and Tetsuo, are fighting their rivals, the Clown Gang; while they battle a boy, Takashi, who has the wizened face of an old man. Takashi himself is running away from the police. The chase is joined by the Colonel and another wizened boy, Masaru. Tetsuo nearly runs over Takashi, when Takashi uses telekinesis to blow up Tetsuo's bike. The Colonel arrives, and the injured Tetsuo is taken away, while Kaneda looks on with horror and amazement.

The Colonel, Takashi and Masaru are part of the *Akira* Project. 40 Years ago, certain children were born with telekinetic powers, and developed their characteristic wizened features. Thus the project was formed. Later, *Akira* was born, and he became so

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Am I My Weasel's Keeper?

(Or, "Another worthless tirade by the eternally peeved but hardly famous Akira Nanimasu.")

Once again things have been brought to my attention, but right now I have to get some other, earlier things out of the way first.

I am not high-thinking, conceited trash. That's what, I'm afraid, a lot of you happened to think when you saw "the illustrious" next to my name. Blame the editor, or whoever. It was not my idea; I was not asked, and it sounded kind of tongue-in-cheek like I was being made fun of. And also, crime of all crimes, the title of my article was misspelled. "Narapoa" sounds like the name of an extinct (or nigh-extinct) volcano somewhere. It was supposed to be "Narapoia," you know, like paranoia in reverse? It's a short story by Alan Nelson. It was a story about a man who was certain people were plotting behind his back to do him good. Not so, here. Not with me. That article left my desk in perfect condition; not one misspelling, every comma in place just so, everything checked and double checked, so anal retentively perfect. But when I looked at it in the newsletter, almost everything was spelled wrong, with commas galore like someone was giving them away. What the hell?!?! Whenever I write something I give away a little chunk of myself. To find that chunk all twisted and mutilated is like a blow to the head with a baseball bat. So whoever does the real editing, for Force's sake use a spell checker, or ask someone who is at least familiar with the English language. And what the heck does "(Editor's note: heh heh heh heh heh)" mean? What? The weasel's a vedem from *Iczer-1*? I'm gonna get thrown off a building? What? And lately said weasel's been berating us at meetings because the last newsletter was so small. The weasel had this scheme of giving newsletters to subscribers who came to the meetings. It defrays the cost of postage and spares the club some money. The drawback to this scheme, which backfired, was that no one could deal with that stringent a deadline. I have a life, things to do, other things to write. Some weasels'll just have to deal with that.

I was hoping I wouldn't have to write a gripe-fest for every issue. I hate to think I've become the Andy Rooney of anime, but something must be done and it doesn't seem like anyone else is going to do it. What ever happened to Sam Honda? 'He still around? I didn't mean to steal your thunder, guy, but you were a little too brash. This outfit needs all the help it can get. Maybe you and I can knock some sense into the weasel. But enough of this, back to my (now usual) gripe-fest. The Weasel's back to his old new tricks,

copying my style without giving a darn about me. The *Megazone* review(s) in themselves were okay. No I did not leave the room. I've never seen *Megazone*—not even the first one. If you showed it at a meeting, yeah, I'd go to see it. You gotta keep in mind that for the most part, out side of buying evil PIRATE tapes from cons, this is the only way to see anime—and free too! Most of us are still students and have no money. If you don't show it, we don't see it, and we're not gonna be too happy about a review for something if there's no plan to show it. That's just plain stupid. Still, it was something new and was grateful for the variety.

Though I have griped and moaned about the movie before, I too have seen the dubbed *Akira* movie, and as a result I have a little more respect for it. The big screen is what *Akira* is meant for. The scenery just dazzles you senses. One scene, Kaneda's gang going down tunnels at almost warp speed, reminded me of "vertigo theater" at Canobie Lake Park, or the Omnimax theater at the Museum of Science. It was still as violent and messy as all hell. When I first saw this movie in all its blood and guts (on a small screen, maybe two years ago), I didn't know what to make of it. It seemed more violent than anything I'd seen. Me, being a girl and allergic to movies like *Friday the Thirteenth* and the *Nightmare on Elm Street* Sagas, watching people explode with guts flying was something new. But now I know that way back then *Akira* was ahead of its time. I know this because I have seen *Total Recall* and both the body counts and the gallons of blood lost have gotta be about the same. But now I know what's going on and for the most part the story is clear to me.

You know I'm going to have to do it; I've got to cast aspersions on the voices the chose. I've got to start with the voice of the Colonel. It's been going around that the man sounds like McGruff, the Crime Dog. I, for one disagree. Sure the character growls a lot, but most characters in anime do that. They grunt, or growl, or twitch their eyes like mad, or sigh. The Colonel's no exception. My biggest complaint is with Kaneda's voice. I'm sure a lot of you are pretty peeved that Kaneda's been possessed by Leonardo from the *Teenage Mutant Ninja Turtles*, but did you also know that Leo's voice is done by Jimmy Flinders, the voice actor responsible for Yellow Dancer, Max Sterling, and Nausicaä's not quite boyfriend in *Warriors of the Wind*? Of course. Of course you all know that. You're much smarter than that I am, you fanboys. Also, the grey-blue little esper boy that Tetsuo almost runs over is played by the voice Pazu in the English-dubbed *Laputa*, and *Tom*

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No Weasels Allowed

As the Editor's self-appointed assistant, I'd like to address Akira's remarks before Paul throws in his two cents. Call it "editorial privilege," call it sticking my nose where it doesn't belong—same thing.

As the Editor's assistant, I do little by way of actual editing work; I mostly do the laser printing and give it to Paul, who does the cut-and-paste layout. Since Paul uses his Apple //gs to do the typing and I had been using a Macintoy (Macintosh to some) to do the printing, I had to use a conversion program to move from one machine to the other. It is quite possible that the translator altered or lost the "i" in "Narapoia." As of this issue, I am using a different program to do the transfer, and this problem should never happen again. As for the punctuation, I have no excuse. I did not have the chance to spell-check that issue of *Andromeda* as I was quite rushed in getting the proofs to Paul. For that, I sincerely apologize.

The "Ed. Note: heh..." was, for myself anyway, in regards to your statement about being steeped in Oriental mythology to understand *Urusei Yatsura*. Most of my comment was removed for space considerations, but the point was that even the Japanese have trouble with Rumiko Takahashi's work. She has been described, accurately in my opinion, as completely loony. And no, you aren't going to be thrown off any buildings.

"The Weasel:" I don't think that is very nice, considering all that Paul has done to get these newsletters done. For the last issue, Paul didn't get the page templates until about a week before the meeting, and there was no way that the newsletter could have been printed and mailed and still have anyone get it before the meeting. For the previous issue, the printer really screwed up on the order. You saw how dark the artwork came out, and that was the **second or third** try. Again, by the time Paul had a legible newsletter, it was too late to mail it for the meeting. Both Paul and myself have lives of our own outside the BJS and with all the problems we had, we still managed to get *Andromeda* to as much of the membership before the meetings as we could. I don't see why distributing *FSA* at meetings is such a bad thing; just shift submission deadlines a month and you shouldn't have any problems. If you miss a deadline, well, there is always the next issue.

If you hadn't noticed, the last newsletter was quite small compared to previous issues. Paul is running out of stuff to print in this thing. As for handing out the newsletter at meetings, it saves something like over a hundred dollars per year; and with printing costs rising along with gasoline,

every penny helps. I sure don't want to see the membership/subscription rates rise again—ever. The BJS had membership rates held at 5 dollars per year for most of its life. I have been opposed to every rate hike that has been proposed, and I will continue to do so, even if it means getting my newsletter a little late.

"Sam Honda" is, like you Akira, an alias, invented many years ago by Frank Strom and company back when he ran this club. I have no idea who used the pseudonym over the past few years, and I really don't want to. I do agree that this group does need all the help it can get. Many of the membership has seen some of the stuff that Brian Yelverton brings to the meetings—stuff that other clubs are doing. Even *Animag* is a fan publication, made by fans who have access to some top-line printing equipment. However, knocking sense into "the weasel" (there's that word again) would be much less productive than knocking some sense into the membership in general. You know who you are out there; you wonder why the BJS doesn't do anything like the "big guys" of anime fandom? It's because there are only a few people, like Akira, who do things for this organization. Did you know that the BJS has one of the highest total memberships for any anime club in the country? Did you know that it is the second oldest American anime fan club? (The oldest belongs to Rob Fenlon, if I'm not mistaken.) Did you know that the recently founded "Cal-Animation" out of U.C.Berkeley is soon publishing a 300-page book containing scripts and synopses? News Flash: the BJS is awfully close to falling apart for good this time around. The cause? Apathy in the membership. It all comes down to what the membership is willing to do. To paraphrase John F.Kennedy, ask not what the BJS can do for you, ask what you can do for the BJS. Don't worry; don't panic; just do something—anything. Anyways, back to the gist of this article.

Paul's using a style similar to yours, Akira, in his *Megazone* articles is probably one of the last things you should be complaining about. In fact, I think you should think of it as a complement that he goes out of his way to use a writing style that seems to have had some of the greatest impact upon the membership in the past few years. And if you want to see *Megazone23*, just say so. I know for a fact that a large number of the newer members have never seen things like *Megazone23*, *Iczer-1*, or any number of older things. I just recently acquired a few episodes of *Aura Battler Dunbine* (which we will be showing at the November meeting). Just ask—we're open to almost any ideas. If you want to see something, just pg 11

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Sawyer on HBO (I'm a closet fan of "dumb anime." You know, *Tom Sawyer*, *Little Women*, *Maple Town*, even *The Little Koala*, only don't ever make me watch the noozles, I'd rather see smurfs.) But you probably already knew that too. I could've sworn I'd heard Australian *Macross* movie's Roy Fokker in the middle of an army scene. And that goofy guy one of the few remaining in Kaneda's gang of expendables was played by Tony Oliver who we know as Rick Hunter. Well maybe not. I could've sworn it was him in spots.

But the thing that bugged me the most was when people kept saying Kaneda's name. It sounded more like "K'nayda!" I think they were all afraid of saying Canada and steered away from pronouncing his name altogether. Pretty much it was a cool movie, and I like it more than I used to.

Oh, and by the way, thanks for the article about the "Yamato." Now what's- his-face is gonna go off and blow it up. I keep trying to tell the man so long as there's a washtub left after the bombing, we'll rebuild it, send it into space and kick his asteroid with it, but he doesn't listen. Maybe I'll change the locks while he's gone...



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powerful, that he was placed in a cryogenic vault, kept a temperature of absolute zero (-459 0F).

The doctors examine Tetsuo, and find that he too possesses telekinetic powers. While in the hospital, Tetsuo experiences crushing headaches and his telekinetic powers begin to emerge. He wanders the halls, and finds the Colonel's other psychic children. While he talks with Kiyoko, one of the children. While he talks with Kiyoko, one of the children, Kaneda shows up to rescue him, and they flee the building.

Unfortunately for Kaneda and the others, Tetsuo's powers increase and he becomes more ruthless and brutal. Tetsuo must take huge amounts of illicit depressant drugs to relieve his headaches. The Colonel and his chief doctor find that Tetsuo's powers now rival that of Akira's! Worse yet, Tetsuo is headed for Akira's vault, creating destruction and chaos along the way!

Visually, Akira is a fantastic production. The animation is first-rate, from the "ghosting" of tail-lights seen when Kaneda and Tetsuo are riding their bikes, to the cloud effects seen in the latter half of the film; there are some great John Carpenter-like effects that are very reminiscent of *The Thing*.

Unfortunately, the script was not as impressive. The film is very difficult to follow at times, although the characters are depicted exactly as they are in the comic. One gets the sense that Otomo tried to jam in the entire story line of the comic (which is over 1800 pages long!). Complicated story lines, with few exceptions, don't fit well into films.

In my next installment, "Is it Reality or is it Fantasy?" I'll cover two "realistic" SF films, *Wings of Oneamis* and the *Venus Wars*. Hang in there—it's the next to last installment! See you then!

The Weasel's Response

By Paul Burgholzer

Hey Akira, genuine apologies for the condition of your article, you have every right to be upset about the misspellings and the "commas from hell." And apologies also about "The Illustrious" and the "(Heh heh heh heh...)" I wrongly thought that your article was to be interpreted as tongue-in-cheek humor and I thought I was just playing along, I meant on offense. And lastly, I did not intend my "borrowing" of your title and style to be offensive, I felt it was common knowledge to whom their origin was to be attributed and I never intended plagiarism. If I ever screw-up again, please come to me and tell me, my door is always open to constructive criticism. Though please, if you must write a gripe-fest on me, please address me by name.

-very, very sincerely: Paul Burgholzer.

ARISIA '91

As you may know by now, ARISIA 1991 is to be held February 1-3 at the new Vista International Hotel. If you attended last year's con, then suffice to say that we have a whole bunch of surprises and improvements in store for you. Such as: a larger video room, some never-before-seen footage from various films and series (maybe even *Star Trek*), a bigger hotel and a much larger dealer's room.

For those of you who were not at ARISIA '90, I have this to tell you. ARISIA is NOT one of these snotty cons where you're herded around and overcharged for warmed-over P.S.G. and impenetrable cliques. ARISIA is a con-lover's con which is run by people like us, who are fans first and con-crew second. The con is based on general science fiction, fantasy and any related fields. You will have to look hard for a more multi-media convention. The con-crew encourages personal creativity. Costumes are a big part of ARISIA, there will even be prizes awarded for hall costumes. This is not even to mention the masquerade! Anybody can volunteer to help out. We are looking for video gophers, general gophers, real gophers?, gamers, panelists, artists for the art show and set-up/tear-down crews. You do not need to be a big name to become a part of ARISIA, you just need to be willing to give a big piece of yourself. There are even "TEAM ARISIA" T-shirts and "Lenses" for those who distinguish themselves with contributions to the con. And for those who go far beyond the call of duty, there are free memberships available for next years con! When you are at the con you can see the line between con-crew and con- customer begin to fade. THIS is what makes ARISIA special.

The Boston Japanimation Society, will be playing a big part in this years convention. Last year we were a large percentage of the gopher help, and this year we want to make the BJS a big part of the con's mechanism. The best part is that you can become part of it. The BJS will be doing the following in at ARISIA '91

1) The BJS crash pad/video room: The BJS is going to be taking out a room for the con. this will be a video room by day and our crash-pad by night. Due to space restrictions we have set the limit at 10 people and we need at least 8. The fee for the crash pad will be \$20.00 for both nights, BYOS (Bring Your Own Sleeping bag!). If you are interested please contact myself, Marianne or Brian by phone, mail or at one of the club functions.

2) A Group discount for the club: Membership is \$25 right now. If we can get 30 people, we can knock the price down to \$20. The more people we

get, the lower the price will be. Each of us will pay the full \$25 up front to the club, and after the deadline (Nov. 25) we will calculate the discount and refund the amount due to each person. If you are interested contact myself,

Marianne or Brian Yelverton. If we can't get 30, then we will get the next step discount ,but I really want the 30! We already have about 10 people signed-up. Deadline: Nov 25th!

3) Special hotel rates: The Vista hotel is taking reservations now, ALL rooms, singles, doubles, triples and quads are \$75/night. With 4 people in a quad for 2 nights @ \$150 is \$37.50 for the whole con per person! (+\$20 admission = \$57.50!)

4) Gophers: This one is entirely up to you. I can only speak for myself as far as volunteers go, but I really want a large percentage of Team ARISIA '91 to be wearing BJS buttons this February! This is a chance for our club to make a serious material contribution to the fan/sci-fi/con community. See you there!

AKIRA

a review.

By Marianne Popa

The BJS and Anime Hasshin of Rhode Island met again on Sunday, September 9th for a screening of "AKIRA" in English at the Coolidge Corner Theater in Brookline. The film is being distributed by Streamline Productions which is headed by Carl Macek of "ROBOTECH" fame.

Although I had seen this movie before (in Japanese), I felt it was important to support this effort to bring translated anime films into the American mainstream. If we do not, companies such as Streamline would not find it profitable to attempt such an endeavor; and profit is the bottom line.

The movie itself was reasonably well done. Otomo's animation and script were kept intact. "Uncle Carl" and the crew at streamline provided a good translation and excellent voice actors—many of whom you may recognize from ROBOTECH.

After the screening, we all enjoyed an afternoon of pizza and anime information exchange. All in all it was a great get together and a show of solidarity within anime fandom.

We also saw a clip of "Lensman" that Streamline should be releasing to theaters quite soon! If so, we will be scheduling another outing with our friends at Anime Hasshin. See future issues of NA for details. Arigato! M.P.

It came from the P.O. Box

By Brian Yelverton.

Nausicaä being saved by the biggest robot ever, "Big Fah King."

Darth Vader defending himself from a huge raspberry cream pie with a K-Mart flashlight.

Yuri in a duel to the death with Alex Pressbutton (that's suddenly turned rather friendly).

Indiana Jones at an Addams Family party.

Sam from Quantum Leap ending up as Morticia.

Dr. Who flying the Oscar Meyer Weinermobile.

Is it a sci-fi fan's nightmare, a saki inspired anime illusion, or just the exhaustive remembrance of an all night con film fest. No ,none of the above, you've just stumbled into INTERCEPTED, the Multiversal Party Line, a play by mail game/comedy that must be read to be disbelieved. Not a game in the strictest sense you enter it by choosing a character (as Many as you want) entering a short biography, and then its up to you. You place what's called an ad in the INTERCEPTED'zine (you're allowed 15) telling what your characters are doing or saying, and to who. From this simple start, anything is not only possible, but probable.

There are several major plot lines going on currently, the Addams party has been going on for years and has had a guest list ranging form a flock of small world dolls (from the Disney ride) who were followed by the infamous Disney lawyers, to some Lovecraftian elder gods. There is a trip to New York City where the ultimate destruction machine has just been mugged. And of course "The Great Interspecies Orgy." You're free to join any of these or other plots, or start you own ,the wilder the better. The best advice about starting in INTERCEPTED is to quote the Hitchhiker's Guide to the Galaxy: "Don't Panic."

To get more info on INTERCEPTED, or order a copy of the 'zine (which also gives out news on cons & numbers of computer nets) write to:

Kay Shapero
12536 Short Ave.
Los Angles, Ca. 90066

A copy of the current game 'zine is available for a mere \$0.65 plus postage (it usually weights 2 ounces) or for more fun send \$2.00 and ask for the 'zine and the cast lists showing some bios of characters plus a complete list of who's in the game ranging from Buckaroo Banzai, to Yog Soggoth, to a Bored Video Clerk, to Akira, to Kei and Yuri, to Bart Simpson. A subscription to the 'zine can be had for any amount over \$5.00 and the whole thing can also be followed form some computer nets. All in all, an incredible amount of wild, weird sci-fi fun

can be had for a small investment. Anime fans take note, among the characters just make available by a departing player are: Lum, Batman, Superman and two of the Ghostbusters.

LATE BULLETIN: The T.A.R.D.I.S. is trapped in the time tunnel. *Star Trek: The Next Generation*, is rumored canceled causing Trekkies to riot at Paramount. And Bart Simpson was spotted heading for school in a Gundam Mobilesuit!

Ishimori tackles Econ. 101 and more...

Hello BJS!

Long time not see! I've been busy, busy, busy... too darn busy! First it was graduation (finally!) then it was a summer job at Polaroid, and now I'm moving to Woodstock, New York, for three months to be an "artist in residence" at an artists' colony. Hurray! Hurray! Finally I'm a real artist. Or am I? Yet I'm going to miss the BJS and there's no comic book store in my new location, so I've got to survive without *Akira* for three whole months while New England Comics holds issues for me. Grrrrrr!!! It's very sad.

Speaking of comics, I've just found an unusual one by Shotaro Ishinomori (alias, Ishimori) who did *Cyborg 009*. Believe it or not it's called *Japan Inc*, and, yes, it's actually based on an economics 101 textbook published by the Japanese equivalent of the *Wall Street Journal*. You'd think it'd be dry as dust, but it's not!

The characters, who could pass in any other Manga with a costume change, work for Mitsutomo Trading Company. Kudo is honest and fair, and perhaps overly cautious. His rival, Tsugawa, is an ambitious careerist who will stop at nothing to get bucks. Ueda is the goofy bumbling office assistant, and has a crush on the feisty Office Lady Miss Amamiya. But Miss Amamiya prefers Kudo. Together our four intrepid heroes battle greedy politicians, the Mafia, and economic crises ranging from trade friction with the U.S. to the impact of rising oil prices.

There are amusing parodies like "President Ironcoke of Chryskey Motors" (a thinly disguised Iaccoca of Chrysler) and, of course, there is the obligatory not to sex an violence.

Japan Inc. is funny, informative and published in English by the University of California Press.

— Halliday Piel

Contd from

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say so.

And you don't have to go out and buy "evil PIRATE tapes from cons." In my last article (which I was sufficiently flamed for) I mentioned that there are members such as myself who will dupe stuff for the mere price of you providing a decent quality blank tape to put it on. And maybe "future consideration" if you don't have anything to trade right now. That's how I built up my collection over the past 4 some-odd years. And as I said before, just ask to see something. If you don't ask, you'll see what Paul and myself and a few others like, whether you like it or not.

Andromeda News

Farewell Rev. Mike

After several years of valuable service and contribution to the Boston Japanimation Society, Rev. Mike Horne has moved on to other things and has stepped down as our club secretary. He has been a long-time asset to the club and will be difficult to replace. We all wish him the best of luck in life. If anyone is interested in assuming his position, please contact myself or Marriane. Thanx a whole heap for everything Mike, keep your powder dry and don't take any wooden airplanes!

Wanted: Episodes of *Esper Maime* and *Burning the Liger* (AKA Ryger). Willing to buy or trade. Please contact: Peter Seahavlin, P.O. Box #6304 Brokton, Ma

Wanted: The whole set of the ROBOTECH collection (all episodes). Willing to provide tapes. Please contact: Phil Miceli, (617) 648-7051 - 2 Colonial Vlge. Dr. #8 Arlington, Ma. 02174.

More bad news. Boston Citinet is (the first anime computer net in the city) is no more. But here are two other nets available in the Boston area.

STARBASE: BOSTON - Boston, Ma. 617-739-9246, 300-400 baud ,8 bits, no parity 1 stop bit fidonet#: (1:101:/165.0)

BLADERUNNER BBS - Waltham, Ma. 617-891-7338, 300-2400 baud ,8 bits, no parity 1 stop. Citadel-Net node: BLADE.

Those outside Boston should contact Fidonet or Citadel-net. Thanx again to Dave Moisan.



Congratulations to Eric Ren
on his winning design for the
B.J.S. button design!

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